

Nebraska K-12 Fine Arts Standards: Theatre

(Adopted March 4, 2014)

K-12 Theatre: Students will develop knowledge and skills applying the creative and collaborative process within theatre by crafting, performing, and responding to expressions of the human experience.

	Grades K-2	Grades 3-5	Grades 6-8	Grades 9-12
<div> <div>Create</div> <div>Character <i>(glossary)</i></div> </div>	FA 2.5.1 Students will dramatize ideas and events through structured improvisation <i>(glossary)</i>.	FA 5.5.1 Students will dramatize ideas and events with a beginning, middle, and end.	FA 8.5.1 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where, why) <i>(glossary)</i>.	FA 12.5.1 Students will dramatize ideas and events using linear and non-linear plot structures <i>(glossary)</i>.
	FA 2.5.1.a Identify an environment <i>(glossary)</i> or event using body movement and sound (e.g., playground, grocery store, classroom).	FA 5.5.1.a Create, in a group, an environment <i>(glossary)</i> or event using body movement and sound (e.g., a forest, a baseball game) while working in a group.	FA 8.5.1.a Use readily available props to create “the where” of a story (e.g., table, chairs, silverware indicate a restaurant).	FA 12.5.1.a Design, develop, and use an environment <i>(glossary)</i> with available materials appropriate to a scripted or improvised performance <i>(glossary)</i> (e.g., plan and create a bus stop or a store front).
	FA 2.5.1.b Listen to a story and identify the problem.	FA 5.5.1.b Using dialogue <i>(glossary)</i> and movement, retell a story with a clear beginning, middle, and end (e.g., nursery rhymes, fairy tales). Work in small groups.	FA 8.5.1.b Plan and record, in small groups, an improvisation <i>(glossary)</i> based on “the givens” <i>(glossary)</i> of a scene (e.g., tell or present a story using a setting, characters <i>(glossary)</i> and a series of events incorporating introduction, climax, resolution).	FA 12.5.1.b Create a storyboard <i>(glossary)</i> of an event using non-linear plot structure.
	FA 2.5.1.c Create, in a group, a tableau <i>(glossary)</i> of a scene after hearing a fairytale.	FA 5.5.1.c Create three tableaux <i>(glossary)</i> illustrating the beginning, middle, and end of a story and then connect them. Work in small groups.	FA 8.5.1.c Develop a linear plot structure <i>(glossary)</i> that introduces and resolves a conflict.	FA 12.5.1.c Develop and refine, through improvisation <i>(glossary)</i> , a short scene using linear plot structure <i>(glossary)</i> .
	FA 2.5.1.d Engage in creative play, using a given theme, to tell a story (e.g. sharing, safety, friendship).	FA 5.5.1.d Identify themes <i>(glossary)</i> within theatrical works.	FA 8.5.1.d Create theatrical works to illustrate a theme <i>(glossary)</i> within theatrical works.	FA 12.5.1.d Analyze themes <i>(glossary)</i> within theatrical works and their social relevance to audiences (e.g., McCarthyism in Arthur Miller’s <u>The Crucible</u>).
	FA 2.5.1.e Engage in creative play, using props, to tell a story.	FA 5.5.1.e Write a short script incorporating narration <i>(glossary)</i> and dialogue <i>(glossary)</i> .	FA 8.5.1.e Write a dialogue <i>(glossary)</i> with two to four characters <i>(glossary)</i> .	FA 12.5.1.e Adapt a section or scene for performance from a novel or short story using dialogue <i>(glossary)</i> and/or narration <i>(glossary)</i> (e.g., trial scene from <u>To Kill A Mockingbird</u> , “The Interview” from <u>The Scarlet Letter</u> , <u>Speak</u> , “The Lottery”).
	FA 2.5.1.f Explore character <i>(glossary)</i> through body movement (e.g., enact occupations, fairy tale characters <i>(glossary)</i>).	FA 5.5.1.f Show a character <i>(glossary)</i> using body movement (e.g., age, personality, family role, occupation).	FA 8.5.1.f Use movement in conjunction with extraneous sounds <i>(glossary)</i> and short phrases to demonstrate two distinct characters <i>(glossary)</i> (e.g., movements/sounds of a soldier as compared to movements/sounds of a mother).	FA 12.5.1.f Plan and rehearse an invented, historical or fictional character <i>(glossary)</i> using posture, movement, facial expression <i>(glossary)</i> , gestures <i>(glossary)</i> , vocal choice, costume, make-up, hair, props, and space (e.g., living history monologue <i>(glossary)</i> , <u>Miracle Worker</u> , <u>Of Mice and Men</u> , Pony Boy from <u>The Outsiders</u>).

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Perform	FA 2.5.2 Students will explore ideas and events through creative play.	FA 5.5.2 Students will perform ideas and events with a beginning, middle, and end.	FA 8.5.2 Students will dramatize ideas and events incorporating “the givens” (who, what, when, where, why) (glossary).	FA 12.5.2 Students will perform ideas and events through movement, speech, and staging for an intended audience.
	FA 2.5.2.a Demonstrate expressive speech/vocal variety (glossary) by sharing a personal experience.	FA 5.5.2.a Demonstrate expressive reading using vocal variety (glossary) (e.g., read short passage aloud).	FA 8.5.2.a Establish character (glossary) and emotion through the use of rate (glossary), articulation (glossary), enunciation (glossary), projection (glossary), inflection (glossary), and movement.	FA 12.5.2.a Communicate character (glossary) through the use of rate (glossary), articulation (glossary), enunciation (glossary), projection (glossary), inflection (glossary), blocking (glossary) in a monologue (glossary) or scene.
	(addressed in K-2 create)	FA 5.5.2.b Demonstrate characters (glossary) through movement (e.g., enact different ages, cartoon characters (glossary)).	FA 8.5.2.b Establish character (glossary) and emotion through the use of facial expression (glossary), gesture (glossary), posture, and body movement (e.g., pantomime, emoting (glossary)).	FA 12.5.2.b Communicate character (glossary), relationship, and objective through the use of blocking (glossary) and facial expression (glossary) (e.g., duet scene from <u>Romeo & Juliet</u> , Mama and Walter from <u>Raisin in the Sun</u> , Joe Mondragon and Sheriff from <u>The Milagro Beanfield War</u>).
	(addressed in K-2 create)	FA 5.5.2.c Create characters (glossary), individually, appropriate to a specific location a location.	FA 8.5.2.c Rehearse and portray, in small groups, characters (glossary) within a defined “where.”	FA 12.5.2.c Rehearse, refine, and perform a scripted play incorporating a designed environment (glossary) and audience arrangement.
	(addressed in K-2 create)	FA 5.5.2.d Present a short script with narration (glossary) and dialogue (glossary) (e.g. readers' theatre).	FA 8.5.2.d Deliver a scripted monologue (glossary) to a focal point (glossary).	FA 12.5.2.d Polish and perform a monologue (glossary) based on the character (glossary) developed in previous strand (“create character” (glossary) FA 12.5.1.f).
	FA 2.5.2.b Follow instructor’s oral instructions (e.g., speak clearly, stay focused on scene).	FA 5.5.2.e Respectfully receive polite feedback from instructor and peers.	FA 8.5.2.e Modify performance based on teacher/director and peer response.	FA 12.5.2.e Expand and develop character (glossary) based on teacher/director comments.
	FA 2.5.2.c Using classroom furniture and materials arrange a setting for a story as a group.	FA 5.5.2.f Design and craft a scenic element for an informal presentation (e.g., risers, prop, set piece, backdrop).	FA 8.5.2.f Design and craft a performance space (glossary) including set and audience arrangement (e.g., use classroom furniture to create a courtroom in a proscenium, thrust, or arena).	FA 12.5.2.f Design and craft a performance space (glossary) making effective use of available light, sound, and color.
	FA 2.5.2.d Identify how a character (glossary) conveyed his/her feelings and emotions.	FA 5.5.2.g Identify one’s own vocal and physical choices in expressing an emotion or idea (e.g., show a sound and movement that express sadness, happiness, anger).	FA 8.5.2.g Examine one’s own effectiveness in a production/scene (e.g., keep a journal of acting choices, reflect on video of own performance).	FA 12.5.2.g Evaluate one’s own effectiveness in a production/scene (e.g., taking director feedback and modifying performance).
	Not addressed at this level.	Not addressed at this level	Not addressed at this level	FA 12.5.2.h Demonstrate understanding/respect for accepted procedures regarding responsible use/care of theatrical equipment/material (e.g., show awareness of fire codes regarding lights, curtains, paint storage, seating, scene shops; knowledge of rigging standards, safety regulations for use of power tools and other equipment).

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Respond Audience	FA 2.5.3 Students will demonstrate understanding of audience/performance relationship.	FA 5.5.3 Students will demonstrate effective audience/performance relationship.	FA 8.5.3 Students will analyze audience/performance relationship.	FA 12.5.3 Students will analyze and evaluate audience/performance relationship.
	FA 2.5.3.a Demonstrate active listening (<i>glossary</i>) and theatre etiquette (<i>glossary</i>) during a presentation (e.g., eagerness, interest, appropriate response [i.e., applause, laughter, quiet]).	FA 5.5.3.a Demonstrate respect for self and others (<i>etiquette (glossary)</i>) in dramatic activities.	FA 8.5.3.a Construct, share, and use audience code of conduct including appropriate audience behavior and respect for physical space.	FA 12.5.3.a Evaluate how audience conduct affects a theatrical performance.
	FA 2.5.3.b Recall aspects of a performance.	FA 5.5.3.b Discuss how the audience was impacted by the conflict and characters (<i>glossary</i>).	FA 8.5.3.b Identify, analyze, and discuss the impact of the stage space, casting, and technical elements.	FA 12.5.3.b Analyze and critique in part, or in its entirety, a live performance or recording of a live performance.
	FA 2.5.3.c Distinguish between a character (<i>glossary</i>) and a performer.	FA 5.5.3.c Recognize character (<i>glossary</i>) traits and actor choices (e.g., how the character (<i>glossary</i>) shows age, occupation, temperament).	FA 8.5.3.c Compare the effectiveness of a single actor's performance (i.e., physical/ vocal choices) as a variety of characters (<i>glossary</i>) (e.g., Will Smith).	FA 12.5.3.c Evaluate how choices of the actor(s) impact audience understanding of a performance (e.g., <u>Hamlet</u> (Mel Gibson, Kenneth Branagh), multiple versions of <u>Romeo & Juliet</u>).
	FA 2.5.3.d Distinguish between fantasy and reality.	FA 5.5.3.d Recognize theatrical works as either dramatic or comedic genres (<i>glossary</i>).	FA 8.5.3.d Classify theatrical works as dramatic, comedic, or musical theatre genres (<i>glossary</i>).	FA 12.5.3.d Differentiate among theatrical works as dramatic, comedic, musical theatre, or tragic genres (<i>glossary</i>).
	FA 2.5.3.e Share reactions to a moment or scene in a performance (e.g., verbal or reenactment).	FA 5.5.3.e Articulate an emotional response to a component of a theatrical production (e.g., character (<i>glossary</i>), prop, costumes, song).	FA 8.5.3.e Discuss the impact on the audience of "willing suspension of disbelief" (<i>glossary</i>) in a performance.	FA 12.5.3.e Justify a personal reaction to a performance or recording of a live performance.

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Connect	FA 2.5.4 Students will recognize connections between theatre and society.	FA 5.5.4 Students will identify connections between theatre and society.	FA 8.5.4 Students will analyze connections between theatre and society.	FA 12.5.4 Students will analyze and evaluate connections between theatre and society.
	FA 2.5.4.a Describes how a performance or story represents the culture of its time. (e.g., cultural folktales).	FA 5.5.4.a Identify the cultural heritage of a particular work in theatre.	FA 8.5.4.a Understand the historical relevance of various theatrical forms (e.g., Greek and Roman theatre, Medieval, Renaissance).	FA 12.5.4.a Analyze the cultural and historical significance of theatrical forms as they have evolved over time, including contemporary theatre and pop culture (e.g., <u>Romeo and Juliet</u> influenced <u>West Side Story</u>).
	FA 2.5.4.b Distinguish between real life vs. animation (<i>glossary</i>) (e.g., <u>Milan</u> vs. live performance of <u>The Lion King</u>).	FA 5.5.4.b Recognize how performances reflect everyday circumstances (e.g., historical events, natural disasters, family relationships).	FA 8.5.4.b Compare and contrast scripted and unscripted performances (e.g., situation comedy vs. reality shows).	FA 12.5.4.b Explain the differences between historical event and dramatization of the event (e.g., <u>The Diary of Anne Frank</u> vs. the play <u>The Diary of Anne Frank</u> , Salem Witch Trial records vs. <u>The Crucible</u> , letters of Abigail and John Adams vs. the musical <u>1776</u>).
	FA 2.5.4.c Watch a performance or cartoon and describe personal likes and dislikes.	FA 5.5.4.c Watch a performance or film and explain personal likes and dislikes.	FA 8.5.4.c Dramatize a traditional ritual (e.g., funeral from <u>Our Town</u> , wedding from <u>Fiddler on the Roof</u> , fire scene from <u>Lord of the Flies</u>).	FA 12.5.4.c Examine the convergence of themes (<i>glossary</i>), ethics, aesthetics (<i>glossary</i>), and traditions in a theatrical work.
	Addressed at grades 3-5.	FA 5.5.4.d Identify how performance reflects culture and history (e.g., <u>The Nutcracker</u> , <u>Peter and the Wolf</u>).	FA 8.5.4.d Analyze how performance reflects culture and history (e.g., <u>Oliver</u> , <u>The Color Purple</u>).	FA 12.5.4.d Analyze and evaluate cultural impact of theatre on society (e.g., <u>A Raisin in the Sun</u> , <u>West Side Story</u>).
	FA 2.5.4.e Recognize at least two jobs in the performing arts.	FA 5.5.4.e Identify careers in the performing arts.	FA 8.5.4.e Investigate responsibilities for specific careers in performing arts.	FA 12.5.4.e Connect and draw conclusions about how various jobs in theatre contribute to the whole theatrical experience.
	FA 2.5.4.f Recognize authorship.	FA 5.5.4.f Understand the concept of intellectual property (<i>glossary</i>).	FA 8.5.4.f Demonstrate an understanding of the rights and responsibilities surrounding intellectual property (<i>glossary</i>) (e.g., citing sources, paying royalties, receiving permission).	FA 12.5.4.f Respect intellectual property (<i>glossary</i>) rights and identify entities vital to creation of, and advocacy for, theatre (e.g., respecting author intent, crediting authors, royalties, publishing companies, community theatres).